

INCLUDED

PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
E-FOR-NOTE
DESCRIPTIONS

LEARN Funk Guitar

WITH TOWER OF POWER'S JEFF TAMELIER

features full band tracks
with and without guitar part
includes Jeff's geographic breakdown
of funk guitar styles
features an interview with Jeff,
including his funk guitar performance
techniques, with musical examples

Featuring the performances of
Tower of Power members:
Larry Braggs, vocals
Dave Garibaldi, drums
Rocco Prestia, bass
Roger Smith, keyboards
Jeff Tamelier, guitar

Guitarone

LEARN **Funk Guitar**

WITH **TOWER OF POWER'S**
JEFF TAMELIER

CONTENTS

2	<i>Foundations of Funky Rhythm Guitar</i>
3	<i>Jeff Tamelier on Funk Guitar: An Interview</i>
18	CREDIT
23	DOWN TO THE NIGHTCLUB
29	THERE'S ONLY SO MUCH OIL IN THE GROUND
35	WHAT IS HIP?
46	DON'T KNOCK IT
53	F-FUNK
58	FREE FALLIN' FUNK
60	HIP-E-JAM
64	<i>Bio</i>

Thanks to Fender USA and Europe, Jim Dunlop, Inc., and Associates, Dean Markley Strings, Line 6, Seymour Duncan, Brad Townsend, Michelle Zarin, Guitar Center (Concord, CA), Jack Forchette, Rhonda Espy, Randy Michaels, Tower of Power, and all our fans.

To John Stix (it's always nice to make a new friend in this business anytime and anywhere), Mark Pleis (Blind Gym), my fantastic family, Jesse, Justin, and Samantha, and to the greatest partner on the planet, my wife, Debi.

A special thanks to our great rhythm section. Every night it is truly an honor and a pleasure. To all other rhythm sections, remember, there is strength in numbers. **PLAY TOGETHER!!!!**

Transcribed by Jeff Jacobson

ISBN 1-57560-612-7

Copyright © 2003 Cherry Lane Music Company
International Copyright Secured All Rights Reserved

The music, text, design and graphics in this publication are protected by copyright law.
Any duplication or transmission, by any means, electronic, mechanical, photocopying, recording or otherwise, is an infringement of copyright.

Visit our website at www.cherrylane.com



Foundations of Funky Rhythm Guitar

by Jeff Tamelier

In preparing to write this book I did some research on the roots of soul music and how the guitar fit in. We start with the banjo. During the slavery era this was the first real instrument that was strummed. They called it a *bonjour*. Heading up to New Orleans, that's where the banjo fit in with Dixieland, and that form of comping got mainstreamed. The guitar was originally used primarily as an acoustic instrument with the big bands. Rhythm guitar was very much the glue between the bass and the drums. The drummer and bass player are kind of going off and the musical glue is the rhythm guitar. Freddie Green in the Count Basie Band was fabulous at this technique. The guy had such a nice low mid fat thing going on, he almost sounded like another drum. I remember Ray Charles' *Genius + Soul = Jazz* record, which had Freddie Green with Quincy Jones arrangements. Then on the pop side, if you listen to the Platters, the rhythm guitar is way in the background. It's almost used as a quarter note kind of comp thing.

Sun Records was very important too. Scotty Moore with Elvis was a little out of the norm. It was half lead, half rhythm, but definitely comping. Those periods were very important. But James Brown had the first real funky hypnotic rhythm guitar thing that I was hip to. In his early days he used Les Buie, but his most famous guitarist was Jimmy "Scratch" Nolen. He also used Alphonso "Country" Kellum and Catfish Phelps. But it's Jimmy Nolen playing on "Papa's Got a Brand New Bag" and "Payback." He is the cream of the crop. A lot of times Nolen would play with "Country" Kellum. Sometimes he wouldn't even sound a chord—he would just do scratch for one chord. They'd work beautifully together. It was more percussive. There was Pig Jacobs from Dyke and the Blazers, who were originally from Buffalo, and they came out to Phoenix. He was the writer of "Funky Broadway" long before we knew it from Wilson Pickett. They were pretty obscure but they had a lot of 9th chords. Freddie Stone and Sly [Stone] really brought it to arena rock. Curtis Mayfield was my favorite R&B ballad guitarist.

One good way to look at various rhythm guitar styles is to explore it by region. There was New Orleans with Leo Nocentelli from the Meters. He is killer. Check out "Look-Ka Py Py," one of their first records. The Meters are kind of the New Orleans version of Booker T. & the MG's, playing basically instrumental tunes. That's a great record to hear Leo and a rhythm section really playing together. He has a real bite to his playing. They played on a lot of the Dr. John stuff; "Right Place Wrong Time" is the Meters. I believe towards the end of his career, Fats Domino used the Meters. Same with Lee Dorsey, who used the Meters on "Working in a Coal Mine." The Meters were coming up young and those guys were older, so they learned from the best.

The Philly sound was Bobby Eli and Norman Harris. Listen to all the Thom Bell and Gamble & Huff-produced records, the Stylistics, the Spinners, the Delfonics, the wave of stuff from the '70s. The Philly Sigma sound can be heard on David Bowie's "Fame." That's all Philly players, as is any old Spinners tune, like "I'll Be Around." There are great guitar parts on that song.

You have Steve Cropper with Booker T. and the Memphis sound. Memphis is Cropper all the way, and afterwards Bobby Womack slides in there. For Cropper, listen to one of my favorites: "Ninety-Nine and a Half (Won't Do)," by Wilson Pickett. You've got "Soul Man" and "Knock on Wood." That band took a lot of hard left turns in their bridges. They would go from A to D to E, and then to A-flat on the bridge. Check out early Wilson Pickett, Rufus Thomas's "Walkin' the Dog," or Otis Redding.

In Detroit you had the Funk Brothers from Motown. They used three guys working as a team. One guy was playing the backbeats, one guy was playing all the fills, and one guy was on the chords. Sometimes they would play the same chord in different parts—overtones and harmonic patterns. "I Want You Back" by The Jackson 5 is two killer guitar parts. Listen to "My Cherie Amour," "It's a Shame," and "I'm Gonna Make You Love Me." It's all there. Another thing I think of is that one tone on "The Way You Do the Things You Do." I later

learned that sound was all done on Gibsons. It was done with big fat L-5's, a Super 400, and an ES-175 with the treble pickup and flatwound strings. It's so Fender sounding. Freddie Stone and Johnny "Guitar" Watson could also make a Gibson sound like a Fender. I dug what those guys did with tones and their parts.

On the West Coast you've got Freddie Stone with "Thank You (Falettinme Be Mice Elf Agin)" and "You Can Make It If You Try." I put the East Bay sound, Sly & the Family Stone, and Tower of Power together. And in L.A. you had Charles Wright and the Watts 103rd Street Rhythm Band, with pre-Earth, Wind & Fire's Al McKay and "Express Yourself." I also dig Tony Maiden from Rufus and Paul Jackson, Jr., who played on countless session recordings in the '80s.

There's Muscle Shoals, Alabama, with Jimmy Johnson. You've got this region in the south and soul music was right there. "Clean Up Woman" with Little Beaver in Florida. James Brown in Georgia with "Lickin' Stick," and "I Got the Feeling." "Papa's Got a Brand New Bag" is the one everybody goes to.

The East Coast had all those great Atlantic records on which Cornell Dupree played brilliant rhythm guitar. The Aretha Franklin and Donny Hathaway records are still some of my favorites.

Curtis Mayfield was in Chicago with the Impressions. They had "It's Alright," "Gypsy Woman," and "I'm So Proud." Curtis took pretty chords and made them real soulful.

Jeff Tamelier on Funk Guitar: An Interview

by John Stix

How do you take a chord progression that rocks with barre chords and make it into funk rhythm guitar?

The rock attack has more of its teeth in it. Funk rhythm needs to be more in the fabric of everything else. There's got to be more air in it. Playing with a drummer like Tower of Power's Dave Garibaldi, you learn how to do that. He does a lot of *ghosting*—real light notes, called *ghost notes*. Rocco Prestia, Tower's bassist, does them too. They are not notes. They are percussive type things. There are times when I need to leave air ("What Is Hip" 0:23-0:40). There are also times I need to scratch through it. Sometimes you need to lay out, maybe play a little lighter and let other bits kind of bubble up. That's a big part of the sound of our band. Funk music is definitely section oriented. If you listen to all those rhythm sections I mentioned, you can hear what everyone is doing, and there is a purpose to everything they do. You put it together and the strength goes right through it. I think the guitar is the driving force that makes you bob your head. But you've got to play in the fabric of the music.

Whereas with rock music you want to play aggressively. I played with the Starship for five years, so I've done that too. I had two Marshall stacks and did all the solos. It was a wider sound. With a funk rhythm section it's more like being in the studio—you want the bass here, the guitar here, and the organ over there. The section is just one thing and you can see the threads of the fabric. The guitar is more tucked. You hear everything else; you feel everything else.

A lot of times I use fewer notes in my chords, so maybe my bass notes won't ring out. There are a lot of two-note or three-note fingerings. There is a little spot for them. It cuts a little better. Maybe the keyboard is playing on a higher register so I'll do something a little lower, because there is sonically more of a spot for me there.

I use a lot of tritones. The 3rd and 7th of a dominant 7th chord is an example of a tritone. If I were playing an E7 chord, for example, I would play G-sharp and D. You can move that tritone shape up and down the neck. It's cool because there is no root and no 5th. As you move down the neck fret by fret, if you think of the missing—but implied—roots as going through a cycle of 5ths, the functions of the notes of the tritone flip-flop as you move down: 3–7, then 7–3, then 3–7, and so on. It's called a tritone because the interval is the distance of three whole steps. I use that quite a bit, or maybe add a 9th for the fourth hit rather than just always pound on the 9th. (See Ex. 1.)

**TRACK 01**

Ex. 1: Tritone with 9th

E9

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in bass clef with the same key signature and time signature. The guitar part features a complex arrangement of chords and single notes, with some measures containing multiple beamed notes. The bass part is primarily composed of single notes, often beamed in pairs or groups, and includes some measures with multiple beamed notes. The score is presented in a clean, professional layout with clear notation and a white background.

You feel your spots. That's very important in funk guitar. If you give yourself too much, you're not sitting right either sonically or volume-wise. Sonically it's very important to hear yourself in the band. We can use the word *fabric* throughout this whole book and that's what it is, playing with huge ears ("F-Funk" 0:12-0:41).

Not many people start off by wanting to play two-note chords in the fabric of the sound.

It took years of being in bands. I've been in horn bands since I was 14, playing TOP and Sly's music. It's stuff you learn from older guys who have been there. Maybe you're sticking out a little there. It's a process of elimination. When you're young, you're so eager to get out there and play. One thing I've always done with any type of music I've heard is I've gone a couple of chapters back from the guys I'm studying to find out where they learned their stuff from. It gives me a clearer vision of what they were thinking about. Obviously what they were thinking about is kind of what I'm thinking about because I learned from them. Jeff Beck is my favorite, even though he is not considered funk. He is my God. Who could he have listened to? It was Cliff Gallup—the guy from Gene Vincent. That was his guy. So I'd go back and start buying Gene Vincent records and go, Wow man, this guy is off the hook!

Who do you listen to on stage during a Tower performance?

I'm listening to everybody. Rocco and Dave together are one of the great rhythm sections. I think it's because Rocco's style is so unorthodox. The way he learned to play, his whole concept, the whole way he comes to music, is very different. He couldn't tell you who played on what. He goes by sounds. He gave me this great example. When he and Dave first started playing together, Dave would be on his hi-hat and Rocco would play real short. Dave would go to his bell and Rocco would play longer notes. Dave would say, "I noticed when I went to my bell you played bigger notes?" Rocco goes, "Well, it's a bigger sound. The cymbal is a wider sound." That has nothing to do with anything you write down or learn or listen to, it's just pure instinctive musicianship. Rocco does that more than anyone else in the band. I'm right next to him. I play to Dave's time, but as far as the feel of the band, it's Rocco. His outlook is real unusual...the short notes...it's a little on top. TOP music is a little more on top of the beat and the Meters may be behind. We're more on the tip of our toes all the time. I'm sonically a glue where there needs to be some sort of chording happening, still with 16th notes in mind. That's how I count—16th notes. When the horns come in and do their hits, I'm there already because I'm thinking like that. A lot of guys go "1 and 2 and 3 and 4." There are 16th notes in between those eighth notes that you are kind of guessing if you're really not feeling it that way. Or even quarter notes. There are three more notes in there that are going to be accounted for, and you're not always going to be right there unless you are all counting the same. We all have to be on the same page as to where it's felt, and with Tower it's 16th notes on top of the beat.

Is your right hand doing the 16ths anyway, and you hit when you want to hit?

Sometimes there are songs where scratching [strumming muted strings] kind of covers up the ghosting. A good example for that is Tower's first guitar player Willie Fulton. He was more of a scratcher. Bruce Conte [followed Willie in TOP] played more in the holes. He didn't scratch as much, because he had a keyboard player to play with. Chester Thompson joined the band when Bruce joined the band. Willie was a three-piece. He needed to play a little more open. There was a little more stuff for him to fill.

What can you tell guitarists about getting their rhythm together? Rhythm is hard to get; you have to feel it.

It's more of a self-taught type of thing. It's definitely a feel. Get a metronome and put it on 16th notes or eighth notes or whatever the song is you're working on. If it's "Ninety-Nine and a Half," that's more of an eighth-note thing. If you can master the 16th-note rhythm, which is a lot of the James Brown stuff, the other stuff is a little easier to understand. It's easier to put in the pocket. There's less stuff.

Is there a "walk before you can run" aspect to playing funk guitar? With single notes you can do scales.

I like to do this going back almost to Elvis and that quarter note style. Then the Beatles were a little more lively, and then there's Sly Stone with the 16th notes wah part in "Thank You." It's basically the same lick felt three different ways. It's very important that whatever the tune is, find out where everyone else is feeling it. If the drummer is feeling 16th notes and I'm feeling eighth notes, there are going to be flams going on. (See Exs. 2, 3, and 4.)



TRACK 02

Ex. 2: à la Elvis

E7

1.

let ring throughout

TAB

2. 0 4 0 5 0 4 0 2 0 4 0 5 0 4 0 2 0 4 0 5 0 4 0

5 0 7 0 7 0 7 0 2 0 4 0 2 0 4 0 5 0 7 0 7 0 7 0



TRACK 03

Ex. 3: à la Chuck Berry/Beatles

E7

1., 2., 3. 4.

P.M. -----

TAB

2 0 0 4 0 5 0 4 0 2 0 4 0 5 0 4 0 2 0 4 0 5 6 7 0



TRACK 04

Ex. 4: à la Sly Stone

E7

1., 2., 3. 4.

P.M. ----- P.M. ----- P.M. -----

TAB

0 0 2 0 4 0 5 0 7 0 0 2 0 4 0 5 0 7 0 0 2 0 4 0 5 0 7 0

Has funk rhythm guitar evolved since the '60s and '70s?

I think it's de-evolved. It's decreased a little bit. There is so much more emphasis on other things in R&B music. It's more about a great track and a great loop. They will have a guy come in and play a couple of bars and place it in there.

What about the importance of the wah pedal?

People are so into sounds and samples these days, they think of it more as a good sample sound. Freddie Stone is the wah-wah king. There are guys who came along later who got more credit for it and maybe even used it in their name, but to me Freddie Stone was doing that stuff in the mid-'60s. Listen to "Thank You (Falettinme Be Mice Elf Agin)." There is one guitar that starts on the last 16th note of beat 1 which he did a lot. It was kind of his thing. The wah on that song ("Free Fallin Funk" 0:02-0:42) was more on the down-beat.

Tell me about the use of octaves.

The master of octaves on guitar would be Wes Montgomery. For funk, I think once again it was Sly with Freddie Stone. That octave thing is a very good glue. I like to use octaves when chords are changing, and I'll stay on the same note. It's kind of like a string part where you let the chords do the movement. On "Credit" I'm doing an F octave against a Dm, F/C, Ab/Bb—those three chords (0:44-0:53). Playing with Tower I can voice stuff that fits better with the horns. An octave is a simple approach that works very well. (See Ex. 5.)



TRACK 05

Ex. 5: Octave Rhythm

C

The Philly thing has a lot of octaves in it, as on "I'll Be Around." (See Ex. 6.)



TRACK 06

Ex. 6: à la Philly Octave Pattern

N.C.

1., 2., 3.

4.

Kind of a jazz-funk crossover. There is a lot of jazz influence in funk, mainly because of the off-beats and off rhythms. I've read it has a lot to do with the Latins heading up to Spanish Harlem and hitting the Cotton Club and taking the straight swing and adding the clave rhythm. I think a lot of funk came out of that.

Let's explore the playing on the eight songs. Tell us about "Hip-E-Jam."

It's sort of a Freddie Stone thing. It starts as a two-note wah pedal thing. Effects came into play a lot with funk guitar in the '70s with Parliament. I'm using two different effects on there. I have a flanger and a wah on there for an unusual sound. It's more of a low two-note thing I'm doing in the first part. Since we're in E, I can always let the E string ring (0:03-0:35). I can go all the way up the neck just using the 6th and 5th strings. (See Ex. 7.)



TRACK 07

Ex. 7: Two-String (5th & 6th) Wah Pattern

E7

1.

w/ wah-wah
*o + o + o + o sim.

TAB

*o = pedal open (toe up); + = pedal closed (toe down)

2.

1/4

There is one other thing I do here: a pull-off I learned from listening to Sly. I slide up from the 5th fret to the 6th, then I go the 4th and pull off to the 3rd. It's unusual; I've never heard anyone do it but Sly and the Family Stone. You get the 16th-note feel to it.

Remember to hit beat 1 hard. There is air in this part. I use my thumb on this one too. So we are using the tonic E note on one string, and always having it going. With the other string I come up with a little melodic counter melody that's low, but it's still a rhythm part. You can make the chord minor or major, or even sus4. (See Ex. 8.)



TRACK 08

Ex. 8: Two-String (5th & 6th) Wah Pattern w/ Sus4

E7

1. 2.

w/ wah-wah
*o + o + o + o sim. sim.

TAB

12 11 x x x 5 7 x x 0 12 11 x x x 9 x 7 5 0 12 11 x x x 9 x 7 5

*o = pedal open (toe up); + = pedal closed (toe down)

Can you play different parts in the start of this song?

Absolutely. As long as you get the low E ringing, you can play around with the 6th and 7th—as long as you have the 16th notes and the downbeat on “1.” You really lay into it rather than wait for it. (See Ex. 9.)



TRACK 09

Ex. 9: Two-String (5th & 6th) Pattern Using the 6th & 7th

E7

1. 2.

TAB

4 5 5 x x x 5 4 x 4 5 5 x x 11 0 4 5 5 x x x x 6 9

At the beginning, the guitar is playing on beat 1, and at 0:37 Roger [Smith, keyboard player for TOP] and I swap. I let Roger play on beat 1, and I leave a big space there, which is the opposite of the opening. He is hitting this kind of lush New York rooftop jazz type of chord, and he needs to be there. There is none of the 16th note scratching because the chord on beat 1 is lush. I need to give him space to play it. Otherwise, it would take away from this completely cool thing he is doing. If you notice, when we swap parts I wait another eight or 16 bars and then I start adding little chord hits, basically dominant 7th type of chords. It's a two-bar phrase.

Talk to me about upstrokes versus downstrokes?

I use upstrokes when I'm syncopating with the snare or the rest of the band. Upstrokes seem shorter. You hear the high short notes first. A lot of times I play the 9th chords with just the three strings for that exact reason. I think they are very important for syncopation. (See Ex. 10.)



TRACK 10

Ex. 10: Three-String 9th Chord

Ex. 10: Three-String 9th Chord. The exercise is in 4/4 time and features a D9 chord. The notation shows a melodic line on a single staff and a corresponding guitar tablature below it. The tablature is organized into two systems, each with a first and second ending bracketed at the top. The first system contains 16 measures, and the second system contains 8 measures. The tablature uses numbers 5 and X to indicate fretting and muting on the strings.

“Don’t Knock It”

You’ll notice in the beginning I’m not playing. There is another rule that sometimes the best thing to play in funk guitar is nothing at all. This is more of an organ solo. What I’m trying to do is let him dictate how he’s feeling at the time. It changes nightly. I let the three of them get into a thing. I want to make what I’m doing behind him so comfortable that he can just go off and it still feels like he’s kind of comping. I do eight bars of D9, so I have a partial line and on that I add a 5th. That’s why I talk about playing two notes, maybe three notes. Off that I don’t even have to move. I’m adding notes so it makes it sound like I’m moving (0:33-0:45). I’ve got the 16th note thing happening in the right hand. Once again it’s the ears; I let the organ dictate where he is feeling the thing. It is his solo.

The lesson here is the addition of the notes?

Let’s play a tritone. You have your 3/7 here on D7. For G7 you go down one fret and you have 7/3. My movement is subtle, real close, real tight. (See Ex. 11.)



TRACK 11

Ex. 11: Tritone, D7–G7

Ex. 11: Tritone, D7–G7. The exercise is in 4/4 time and features a tritone movement from D7 to G7. The notation shows a melodic line on a single staff and a corresponding guitar tablature below it. The tablature is organized into two systems, each with a first and second ending bracketed at the top. The first system contains 16 measures, and the second system contains 8 measures. The tablature uses numbers 4, 5, and X to indicate fretting and muting on the strings.

Every 16 bars I kind of change gears. I was down here on the 4th fret and I moved up to D minor at the 10th fret. That’s going to make me try different stuff. I have a G9 here, which I couldn’t do down the neck. Since I switch to minor I go into this 4ths thing that I like. (See Ex. 12.)



Ex. 12: 4ths Pattern on Am7

w/ fingers

TAB	4	5	7	9	7	8	10	12	8	10	12	14	15
B	3	4	5	6	5	7	9	11	7	9	11	13	14

You hear that a lot. Check out Bruce Conte, Tower's second guitar player. It's like Herbie Hancock with his left hand. I play 4ths in this song. The lesson is to try different positions. If you're changing gears and going up, sometimes you can make gear changes with sound, and maybe with a higher chord. If everybody is playing a little harder, a higher chord might cut through a little better.

“Down to the Nightclub”

The Verse on this is kind of my homage to TOP's first two guitar players. Willie Fulton recorded this song originally. He didn't play with a keyboard player so his thing was more a full Bb7 chord. When they did the *Live and in Living Color* record they had Chester Thompson on keyboards. Bruce's part was totally different. I kind of do both, 'cause I think they are both cool (0:15-0:32). I get the full chords in there and it's so Cropper. The sliding part is very cool too. The lesson would be switching from a big chord to maybe a two-note thing. I'm taking charge in the first part. I'm kind of in the forefront. Then in the middle I have a little tucked part (0:24-0:32). It's a "picking your spots" kind of thing. I think I use my thumb too.

“Credit”

“Credit” is kind of whacked because the Verse is really behind the beat (0:04-0:16). You wait for the “1.” When we go to the Verse, we’re on top of the beat on 16ths (0:30-0:37). It’s almost a 2 feel.

Funk guitar is its own thing as far as the chords. If you play an F major, I'll play an F minor every once in a while; it really doesn't matter. (See Ex. 13.)



Ex. 13: Playing F7 or Fm7

[illegible]

But if you were doing a jazz chart they would say, “That’s got to be a 7th or that’s got to be a minor.” That’s not the point; the point is the right hand and the glue. That’s what’s really important. The lesson is two different kinds of feels. In the Chorus I’m playing kind of behind, and I’m back on top for the Verses.

Tell me about muting.

There’s the scratch, which is a form of muting. To do this, a lot of guys will mute the strings with their left hand and then strum with the right, producing a percussive sound. I use two different kinds of muting. I use my right hand palm to make things short. I strum and palm-mute at the same time. The other way is to use the left hand and barely take the fingers off. For this I’d use that more on an upstroke. Listen to James Brown’s guys, Jimmy Nolen and “Country” Kellum, or Freddie Stone and Steve Cropper. Cropper was the master of going from A to D. He is doing more picking off the strings. It makes it short and more percussive. Funk guitar is very much percussion oriented.

“Free Falling Funk”

Dm6 is the basis of this Tower rhythm section groove we came up with. It’s very James Brown oriented. I am locked into a part. I’m trying to do two James Brown guitar players at once, even though I overdubbed a wah part. It’s got the minor 6 which is the “Big Payback” chord by James Brown. I’m doing it here as a Dm6. It does sound like a 13 if you have good ears. It’s a two-bar phrase that is my own thing (0:00-0:33). Remember how I said the minor and the major don’t really matter when you’re playing funk? This gives you more weapons. I’m playing a single note 7–6–7, and this chord will actually be a D13#9. It’s real short and leaves a little hole for that line. The lesson is the combination of trying to do two James Brown guitar parts at once. They used to call it heaven and hell. One guy would be strumming and one guy would be picking. I’m trying to do two parts at once and still feel the 16ths. There are little spots for me, and one time I do a single line (0:04-0:07) and the next I fill with a short chord (0:08-0:09). You have the chords, you have a little line, you leave a little air.

I’m feeling 16ths but I’m not playing them all. A lot of guys have to play all the 16ths to feel the 16ths. It’s funkier if you don’t. The whole thing that makes stuff funky is if you land on the upbeat. If everybody did it, it would be a big goulash of whatever. I often play on the second 16th of the beat. Scratching through the whole thing and then leaving out a few hits is a good way to practice. You’ll feel the difference. You’ll hear it obviously, but the feel is also different. You fill in your little spots with the drums because you are thinking 16th notes.

“F- Funk”

This song contains many of the same techniques we’ve talked about in other songs. This organ solo I approach differently. I start it out for Roger to follow me. I’m doing what we did earlier. I’m starting on two notes, maybe adding a third or fourth note here and there. I’ll come down low (1:01-1:10), plays 4ths (1:55-2:00), tritones, two-, three-, and four-note chords (0:12-0:20), kind of mixing them up in a two-bar pattern. The idea is to come up with a part that’s hypnotic but not distracting. If you lay into a part that is hypnotic and really funky, then people don’t listen to you—they feel you. I’m in F so there is no open E. I go back to my Chuck Berry, but play it like Sly.

You can make up your own parts for this song?

It’s a little more open. It’s more of a jam. I was more experimental, I could wear more hats. We’re more locked in to a part for the whole tune and maybe on the fourth bar everybody goes off. Until then it’s pretty much the same thing. At the end of the fourth or eighth bar, if you want to do a rhythm fill at the end of the phrase, it’s nice to do that (2:32-2:37). That’s usually when the drums play a fill. I am thinking about what Dave

might do here. I have the 16th notes in mind. Usually the end of the phrase is a good place to put something else in to push into the next section. We know Dave is going to go to the bell, so we are all going to change gears.

“Only So Much Oil in the Ground”

I think of this song as a big band funk arrangement and of myself as an ensemble player in a big band. The horns are prominent. I play this tune a lot like Bruce Conte recorded it. I add a few things of my own. It's ensemble funk guitar where you try to stay invisible. This is a fabric part. There are parts where I am syncopating with the snare (0:00-0:30). I call this center field guitar. All the things we've been talking about, I'm doing them all. I am playing within the fabric of the band even more so. I'm playing big chords because the organ is filling a lot. I sonically need to take up more room. A lesson in this one would be a wider approach to guitar, big chords, a heavy downbeat on “1,” syncopation. There's a lot of big and short that we've talked about. This has both. On the word “only” I play big. I am kind of mirroring everything that goes on (0:48-1:05). Having huge ears on this tune is very important. There is syncopation going on with the drums. Bigger chords are going on because there are a lot of keyboard fills. I'm doing a lot of hits with the horns where I alter chords to have the right one to fit with the chord. Sometimes I play a minor 11 against their minor 7 and it sounds really cool. At the end of the Chorus when they sing “There is only so much oil,” I emphasize the “2” rather than the “1.” The lesson for this is ensemble big band funk guitar.

Did Bruce Conte write his own guitar part for this song?

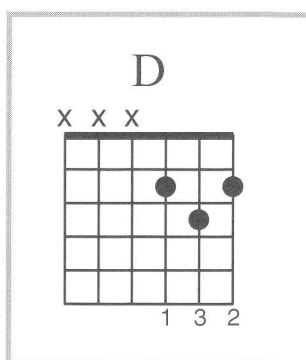
Yes. The way I write my parts, they come in with a sketch and let us do what we want. Emillio [Castillo] is very good with guitar parts. I'm lucky. Ninety percent of what I come up with we keep. But he'll say, “Why don't you put this in here?” He is really dialed into guitar. It's cool to have a producer who is like that.

“What Is Hip”

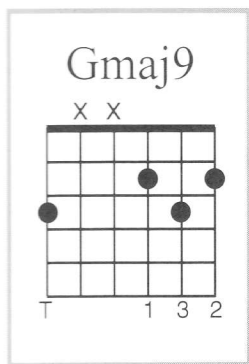
I remember I was 13 when I first heard this. This tune improved TOP's vertical leap quite a bit. This is a perfect example of not hitting all the 16th ghost notes. This is the ghost note national anthem for funk. It's a great example of playing the hits where they are supposed to be. There is no in between stuff. I stay out of the way of the ghost 16th notes on the bass and drums (0:22-0:42). The lesson here is playing your parts where they land, at least on the Verses. I also added my own invention there. It's a two-string lick. I'm taking the root and 3rd and going up from D to E. I mirror the bass. It's kind of my own part. It's not too loud (0:42-0:50).

Give me a glossary of common funk chord voicings, a Funk Chord Dictionary.

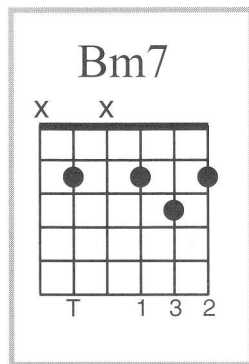
Everybody knows this is a simple D chord:



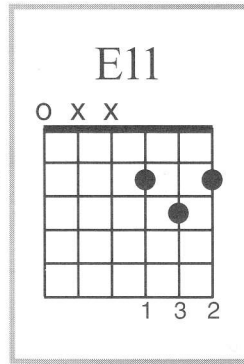
But it's also a Gmaj9:



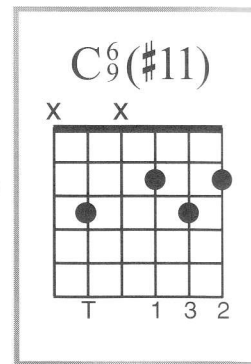
Or Bm7:



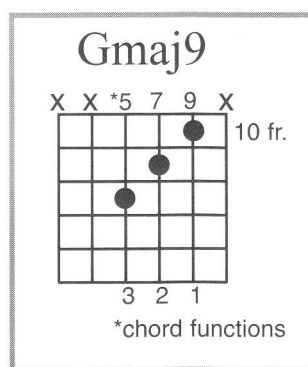
Or E11:



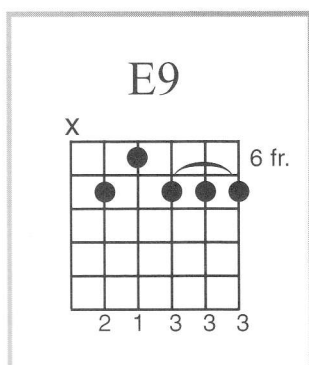
Or C6/9#11:



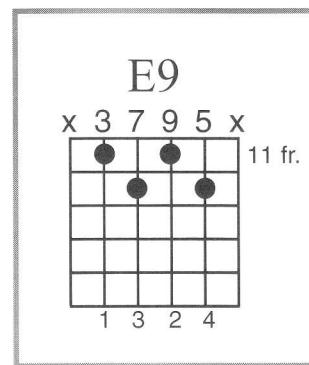
It's a bunch of things. A lot of times I will look at a chord like that and say that these three notes work against four different chords. I mentioned Gmaj9. A lot of times if the band plays Gmaj7, I'll just play a D triad up the neck—or maybe two notes—and it sounds cool:



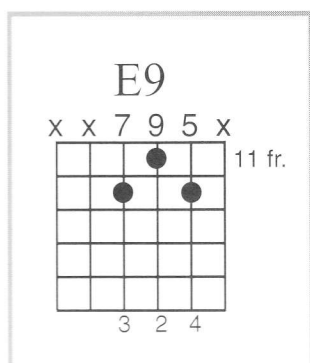
I kind of put that technique into everything. I'll break a chord down even though it might not be in the key we're in. Let's look at a regular 9th chord—E9 at the 6th fret, the one everyone knows:



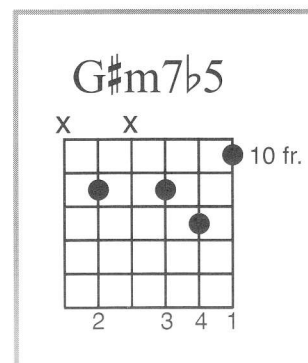
The other 9th voicing is this one:



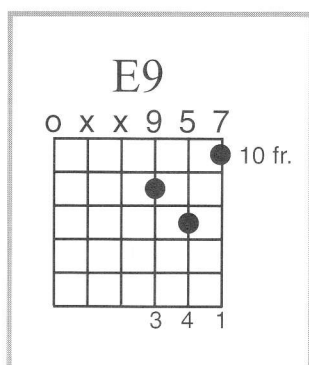
The difference is that here you have the 3rd of the chord on the bottom. Or you can leave it out:



Now look at this G#m7b5 chord—which is the same as an E9 chord with no root:

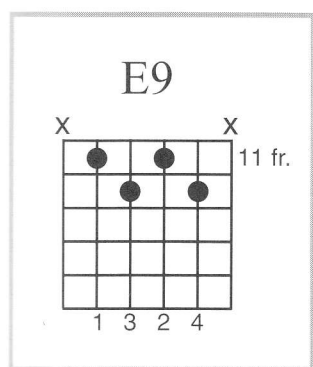


If I leave out the low G \sharp and play the top three notes over an open E bass, it sounds great:

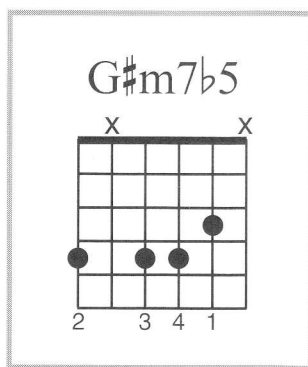


It's about choices?

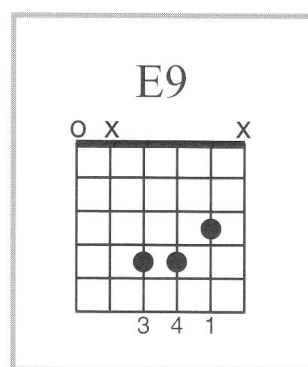
Right. If I'm playing against an E9 chord, I could play G \sharp m7 \flat 5 at the 11th fret:



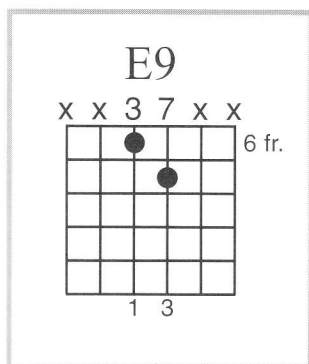
Or I can play it down at the 3rd fret:



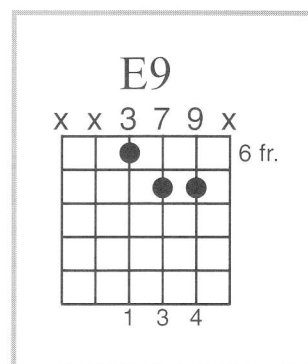
Or I can leave out the low G \sharp of that chord and play a open low E instead:



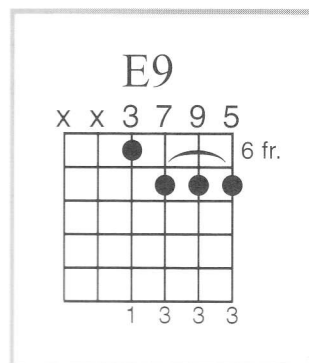
We've talked about taking a 9th chord and using the tritone—the 3rd and 7th of the chord:



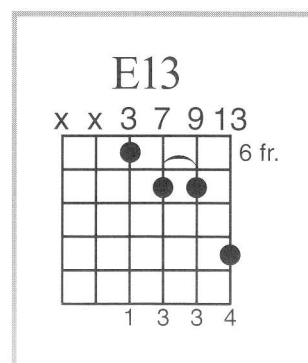
Sometimes I'll add the 9th of the chord to that, on the 2nd string:



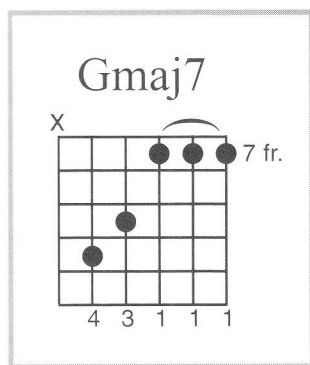
And sometimes I'll add the 5th of the chord to that, on the 1st string:



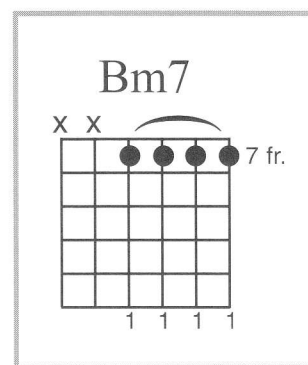
Or instead of the 5th, I might make it the 13th, two frets higher on the 1st string:



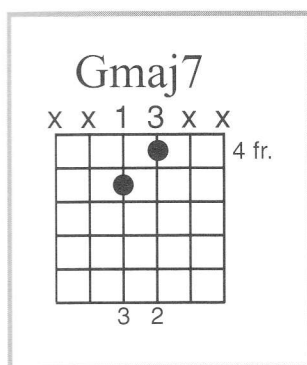
It becomes clear. If you break down chords, sometimes it just sounds so right. You can do that with all chords. The major 7th chord works well. Look at Gmaj7:



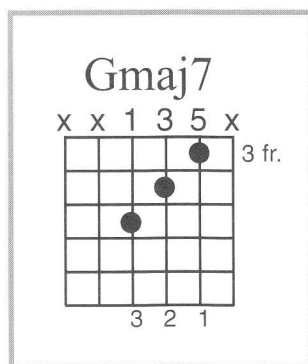
On the top four strings, you've got Bm7 there:



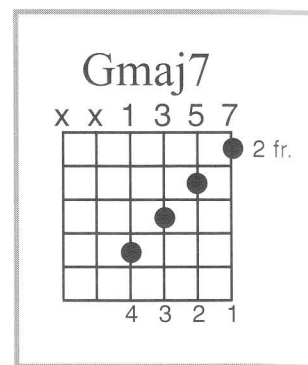
Also, if I'm playing off a Gmaj7 chord, I can play just two notes:



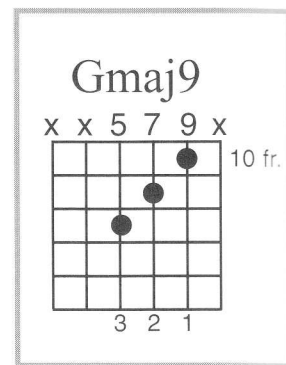
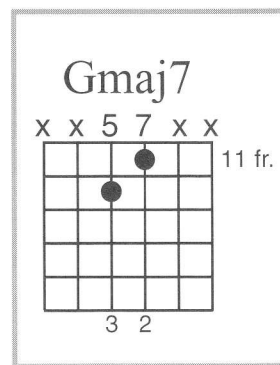
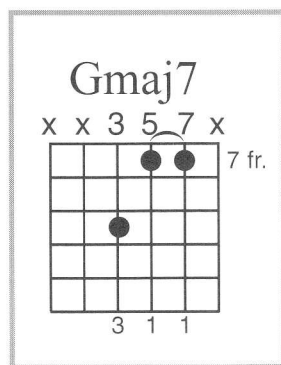
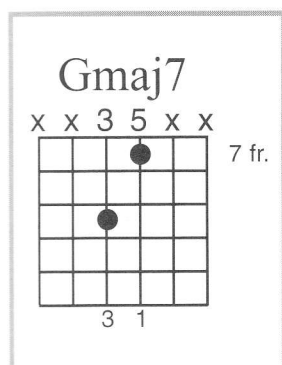
Or three notes:



Or four notes:



Here are some two- and three-note maj7 and maj9 voicings:



The maj7 and maj9 are pretty chords that you hear in the Motown sound. Take a Gmaj7 and make a pattern out of the voicings above. It's very simple. Less is more. I kind of came upon this on my own, but it's very simple. You double and triple your chord possibilities this way and you give yourself more options. Being a good funk guitar player is to be very instinctive.

Can you sum up what it's like playing in a good rhythm section?

Playing rhythm means being able to play with other people and being able to hang with other people. It's making relationships with people. It's about not coming off that I'm more important than you. We are all one rhythm section. Yes, I am a guitar player, Dave is a drummer, Rocco is a bass player, but we are a section. The reason why we sound good is because we work well together—we listen to each other. That comes from playing in bands and slugging it out in the garage. It's finding that common thread that comes from playing in a band. I don't think you can do that by reading a book. It's like being a golfer. You can read every golf book in the world, but you're going to slice into the woods unless you get out and play and hit the balls. It's batting practice or shooting free throws. It's very much like sports. A basketball team with five guys who all want to shoot the ball isn't going to win. Somebody is pissed off because they didn't get enough shots...didn't get enough solos. Somebody is overstepping their parts. That's the stuff that you slug out in the garage. If you find guys who are thinking the same, you've got a winner.

CREDIT



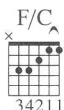
TRACK 14
Full Band



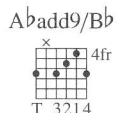
TRACK 15
Play-Along



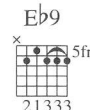
Dm



F/C



Abadd9/Bb



Eb9

Words and Music by
Emilio Castillo, Stephen Kupka
and John Whitney

Intro

Moderate Swing $\text{♩} = 144$ ($\text{♩} = \text{♩} \text{♩}$)
Half-time feel

Chorus

3rd time, Gtr. 3 tacet

N.C. (Horns) Cm7 N.C. F7 Bb7

Go and get it with your good

Gtr. 1 (clean) Rhy. Fig. 1

TAB

*w/ Lead voc. ad lib on repeats

F7#9 Bb7 F7 Bb7

cred - it. Go and get it with your good

End Rhy. Fig. 1 Fill 1 End Fill 1

TAB

F7#9 N.C. Eb9 E9 F9

cred - it. 1. You can do the town,
2., 3. See additional lyrics

Rhy. Fig. 2

TAB

B \flat 7 F7 B \flat 7

paint it up red. ____ Don't wor - ry 'bout a thing, you don't need ____ no bread. Go and

End Rhy. Fig. 2

P.M.-----

9	7	X	X	X	9	7	X	X	X	10	10	X	X	X	10	10	X	X	X	9	9	X	X	X	6
7	6	X	X	X	6	6	X	X	X	8	8	X	X	X	8	8	X	X	X	6	6	X	X	X	6

2nd & 3rd times, Gtr. 1: w/ Fill 1

F7 B \flat 7 F7 \sharp 9 B \flat 7 E \flat 9 E9

get it with your good cred - it. You can

3 1 3

8	8	8	8	8	8	9	9	9	9	9	9	7	6	6	7	7	7	7	6	6	6	6	6	6
7	7	7	7	7	7	8	8	8	8	8	8	6	6	6	6	6	6	6	6	6	6	6	6	6

Gtr. 1: w/ Rhy. Fig. 2

F9 B \flat 7 F7 B \flat 7

dine in style, live like a king. ____ Keep the spir - it flow - ing, ain't no ____ big thing. Go and

3 3

Gtr. 1: w/ Rhy. Fig. 1

F7 B \flat 7 F7 \sharp 9 B \flat 7

get it with your good cred - it. Cre -

Bridge

Dm F/C

*Gtr. 2 *f*

ate ____ a ____ flash with that plas - tic ____ cash. You don't

*Organ arr. for gtr.

A \flat add9/B \flat Gtr. 2 tacet E \flat 9

Gtr. 1

need ____ no ____ green to make the scene. ____ Go and

(cont. in notation)

Chorus

F7 Bb7 F7#9 Bb7

get it with your good cred - it. Go and

Gtr. 1

To Coda

F7 Bb7 F7#9 C9 B9

get it with your good cred - it. Come on and charge on.

Synth Solo

Bb9 A9 Bb9 Gbadd9/Ab

Play 3 times

*T = Thumb on 6th string

D.S. al Coda (no repeat)

Bb7 Eb7 Ab7 Db7 Gb9

Gtr. 1 tacet N.C.

**Gtr. 3

Go and

**Horns arr. for gtr.

Bb7

Outro-Chorus

2nd time, Gtr. 1: w/ Fill 2

Fill 2

Gtr. 1

21

1. N.C. 2. B \flat 7 F9 E9 E \flat 9 D9 D \flat 5

Go and

4 5 5 3 1 1 10 X X X 8 8 7 7 6 6 5 5 X 4

G \flat 5 F

(4) X X 4 10 10 10 10 10 10 8 8 8 8 8 8

Additional Lyrics

2. You can pay your bills, cop a tailor-made suit.
Sign on the line, you don't need no loot.
Go and get it with your good credit.
You can rent a car and fill the tank with gas,
Cruise to the limit without no cash.
Go and get it with your good credit. *(To Bridge)*
3. Impress your friends, do it to the max.
And what do you know? You don't need no scratch.
Go and get it with your good credit.
Burn your ribs like ya done a lot of talking.
That need a second look, and take a honey suckle, mother ain't no fool.
Go and get it with your good credit. *(To Bridge)*

DOWN TO THE NIGHTCLUB



TRACK 16
Full Band



TRACK 17
Play-Along

Words and Music by
Stephen Kupka, Emilio Castillo
and David Garibaldi

Intro

Fast ♩ = 208

(Drums)

Gtr. 1 (slight dist.)

Bb7

mf

let ring -----

TAB

6 X 8 10

let ring -----

10 10 10

10 8 10 8

X X X

1/4

6 9 8 6 8 6

1. It's

1/4 1/4

9 9 6 10 11 11 (11)

6 5 6 6 5 6

Verse

Bb9

Sat - ur - day night, — I'm just hang - ing out, look - ing for a place to par -

2..3. See additional lyrics

w/ clean tone

6 6 8 7 8 6 5 6 6

C9

ty. I jump in - to my ride and I hit the road, 'cause there's

Chorus

A1b7 A7 Bb7 Bb7

on - ly one place ___ to go. Down to the night - club;

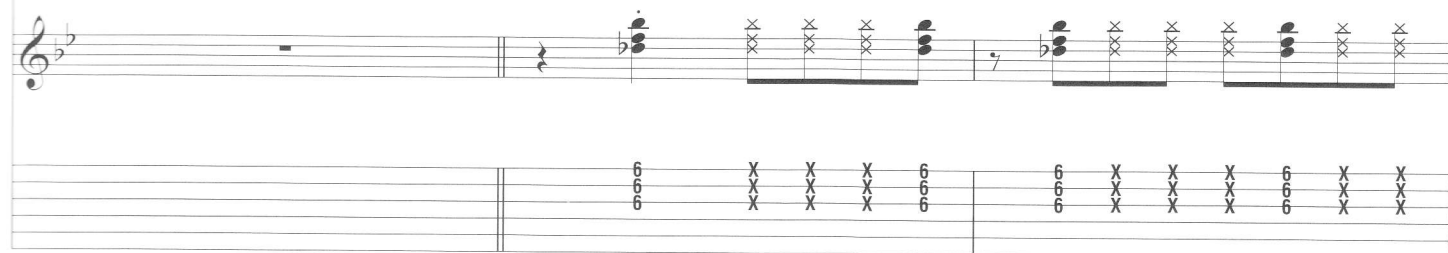
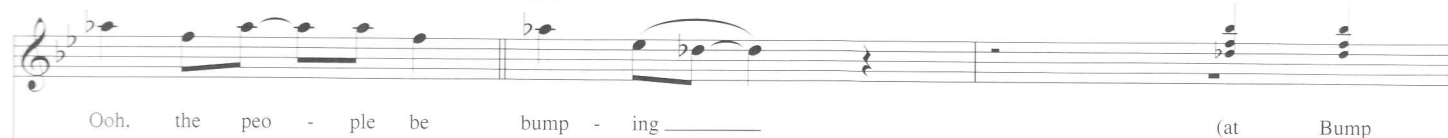
5 4 6 5 7 6 7 6

oh, _____ the wom - en be righ - teous - ly read - y and pret - ty. To the

night - club, oh yeah, _____ y'all, _____ bump - ty bump - ty bump.

Bridge

Eb9



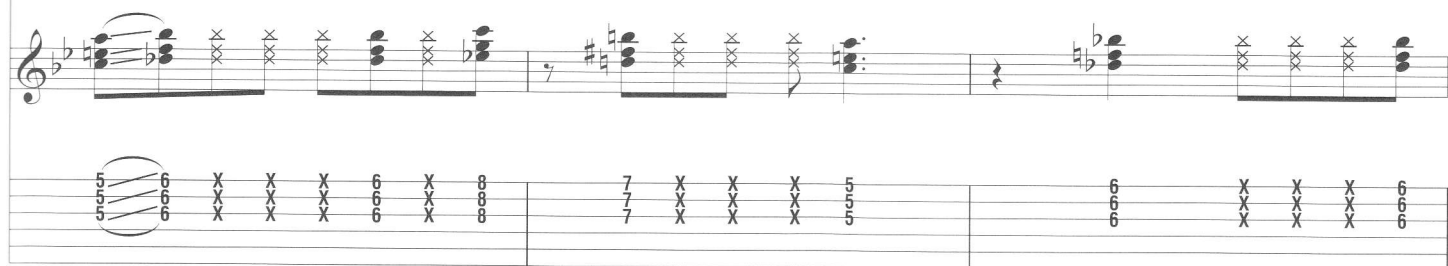
D9 Eb9

F9

E9

D9

Eb9

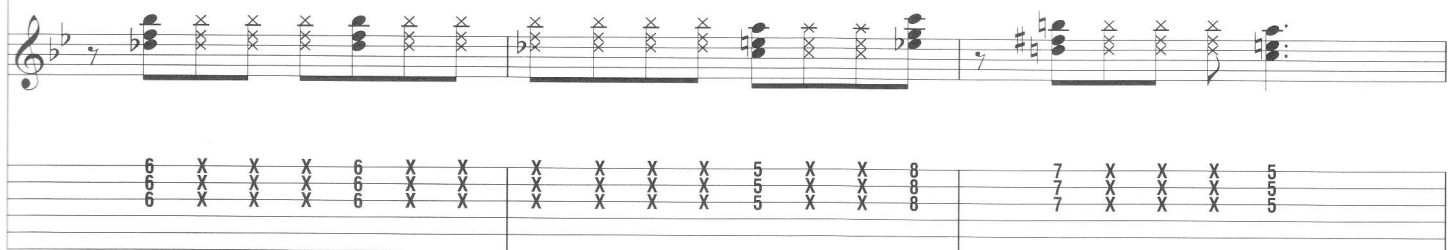
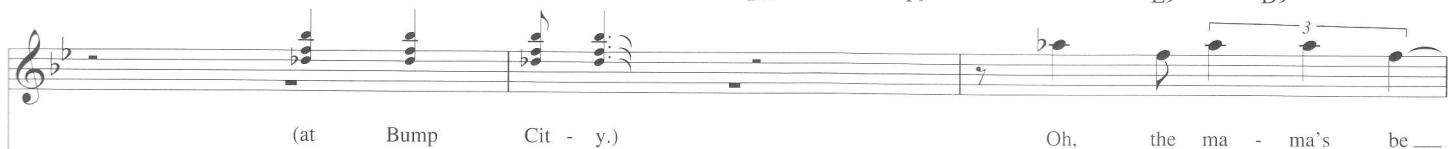


D9

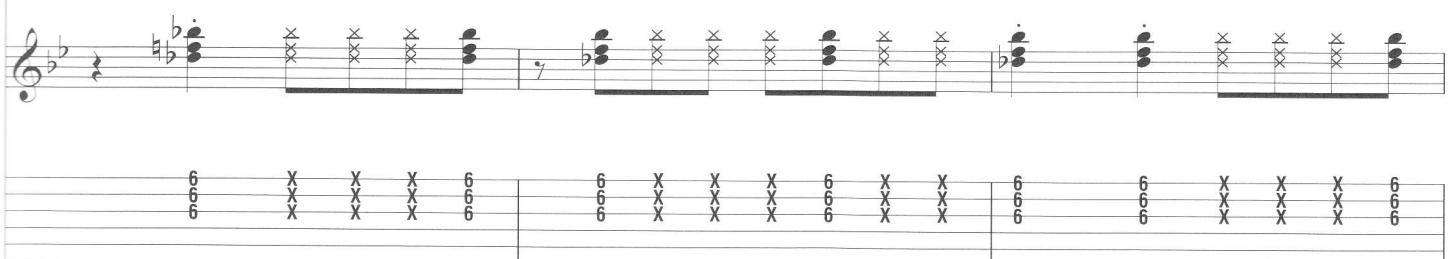
F9

E9

D9



Eb9



F9 Eb7 E7 F7

You know the band be pump - ing, the beat is

F9 Eb7 E7 F7 F9 Eb7

some - thing. Ooh, the band is pump - ing.

E7 F7 F9 Eb7 E7 F7

Woh! _____ Y'all, _____ one time. ____

Gr. 1 tacet
N.C.

D.S. al Coda

3. The

⊕ Coda

Gr. 1 tacet

Down to the

Outro
Bb7

Gbmaj7

Ab7

A7

Bb7

night - club; we go bump - ty bump - ty bump.

Gtr. 1

7 6 7 6 X X X 6 6 8 X X X X 5 6 7 6

Down to the night - club; { we be tie on a

7 6 7 6 X X X 6 6 8 X X X 6 6 8 X X X

Ab7

A7

Bb7

w/ Lead Voc. ad lib
Bb7

Gbmaj7

slick, drunk, slick, — slick. } Down to the night - club;

5 4 6 5 7 6 7 6 X X X 6 6 8

Ab7

A7

Bb7

To the

5 4 6 5 7 6 X X X X X X 7 6 X X

G \flat maj7 A \flat 7 A7 B \flat 7

night - club;

1. 2. 3.

B \flat 9

To the To the To the

4.

A \flat 7 A7 B \flat 7

Down to the night - club; bump - ty bump - ty bump.

Additional Lyrics

2. Sitting by the dance floor, checking it out,
Watching the man with the fast feet.
He's got the hippest threads and the bad bugaloo,
And a big old bag of tricks.

2nd Chorus:

Down to the nightclub.
You can get what you want if you know where to find it.
To the nightclub,
We be slick, slick, slick. (To Bridge)

3. The night's almost gone and we're still going strong;
The party's been so hearty.
I hope it doesn't show while I'm driving down the road
That I had too much to drink.

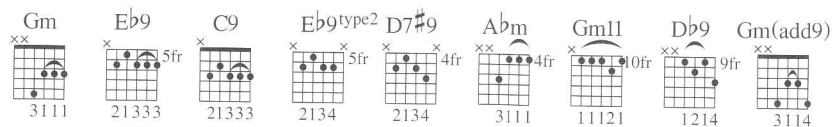
3rd Chorus:

Down to the nightclub.
If you got the dough the liquor will flow.
To the nightclub,
Tied on a drunk, drunk, drunk. (To Coda)

THERE'S ONLY SO MUCH OIL IN THE GROUND



Words and Music by
Stephen Kupka and Emilio Castillo



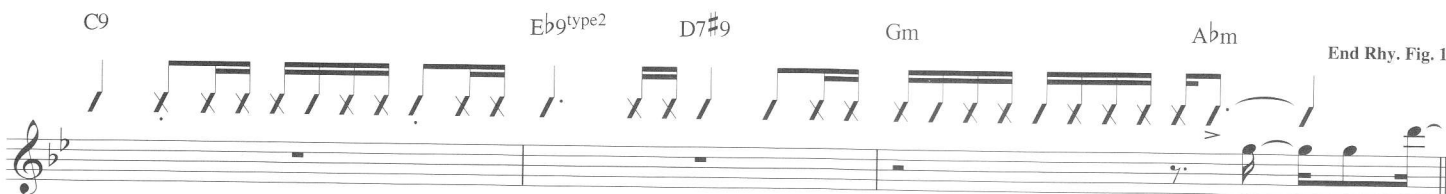
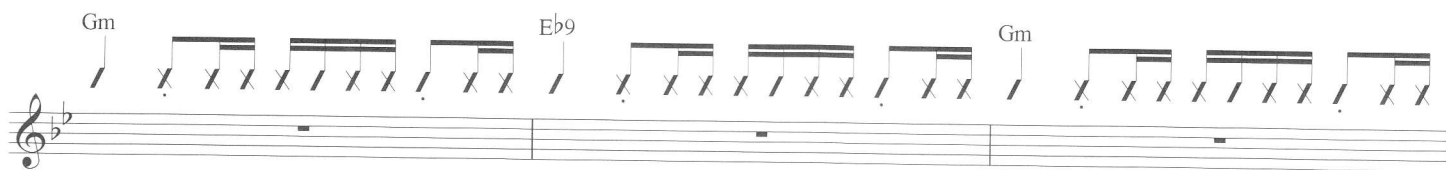
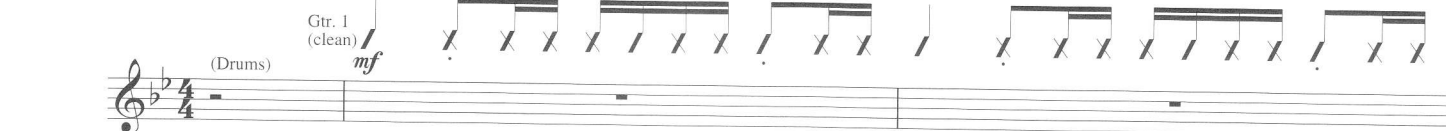
Intro

Medium Funk ♩ = 120

Gm

Rhy. Fig. 1

Eb9



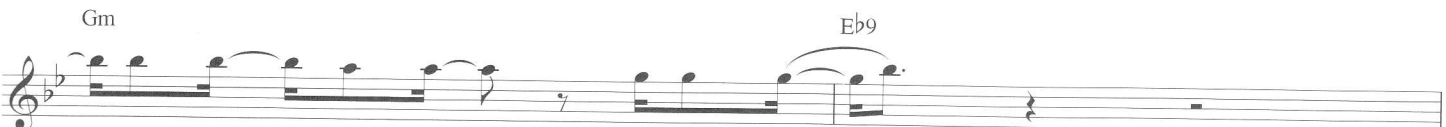
Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

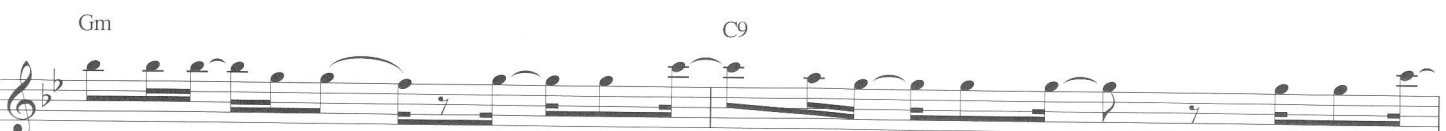
1. Now — there's on -



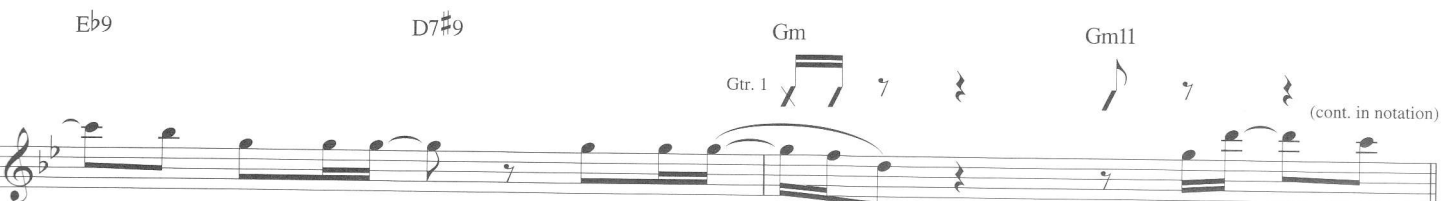
ly so much oil — in the ground; — soon - er or lat -



er there — won't be — much a - round. —



Tell this to — your kids — while — you're driv - ing 'round — down - town, — that there's on -



ly so much oil — in the ground. — We can't — get

♫ Chorus

2nd time, Gtr. 2 tacet

C9

Gm7

loose _____ with - out _____ that juice. _____ Can't _____ get loose _____

Gtr. 1 Rhy. Fig. 2

TAB

3 X X X 3 X X X 8 10 X X X 10 X X X 13

3 X X X 3 X X X 8 10 X X X 10 X X X 11

3 X X X 3 X X X 8 10 X X X 10 X X X 12

C9

Gm7

— with - out — that juice. — If — we keep —

C9

Gm7

Bb⁰⁷

Eb9

D7#9

Gm

 $F\#_m$

Gm

we just ain't got suf - fi - cient fuel. 2., 3. 'Cause there's

End Rhy. Fig. 2

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gm Eb9

on - ly so much oil ____ in the ground; _ soon - er or lat -

Gm Eb9 Gm7

- er there _ won't be _ none a - round. ____

{ 1. Al - ter - nate sourc - es of ____ pow -
2. Tell this to your chil - dren while you're driv -

C9 Eb9 D7#9

- er must _ be found, _ 'cause there's on - ly so much oil ____ in the ground, _
- ing 'round _ down - town, _ that there's on - ly so much oil ____ in the ground. _

Gm Abm Gm

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

Said ____ there's on - ly so much oil ____ in ____ this earth; _

Eb9 Gm

____ it's a fact ____ of life, ____ for what ____ it's worth. ____

Eb9 Gm

____ Some - thing ev - 'ry lit - tle ____ girl and boy ____

C9 Eb9 D7#9

____ should know _ from birth, _ that there's on - ly so much oil ____ in the earth. _

Chorus

Gtr. 1: w/ Rhy. Fig. 2
C9

Gm Db9

Gtr. 1

There's no _____ ex - cuse _____ for our _____ a - buse _____

Gm7 C9

Ain't no _____ ex - cuse _____ for our _____ a - buse _____

Gm7 C9

{ 1. Just _____ as - sume _____ that what _____ we use _____ will not ex - ceed _____
2. If _____ we keep _____ on like _____ we're do - ing, things for sure _____

Gm7 Bb°7 Eb9 D7#9 To Coda

_____ be - yond _____ sup - ply, _____ but soon e - nough _____ the world _____ will watch _____ the wells _____ run _____
_____ will not _____ be cool. _____ It's a fact _____ we just _____ ain't got _____ suf - fi - ciency _____

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Gm Eb9

Gm F#m Gm

_____ dry. _____

Gtr. 2 (dist.)

f 1 1 6 8 6 8 6 7 5 3 5 3 3 5 2 3 5 2

Gm Eb9 Gm

(2) 3 5 4 6 3 6 3 5 3 6 5 3 6 1

C9 Eb9 D7#9

Gm Abm Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.) Gm

Eb9 Gm

Eb9 Gm 8va

D.S. al Coda

C9 Eb9 D7#9 Gm Abm Gtr. 1 (cont. in notation)

We can't get

⊕ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1

Gm F#m Gm Eb9

— fuel. Hey. There is on - ly so much oil. _____

Gm Eb9 Gm

There is on - ly so much oil. _____

C9 Eb9 D7#9 Gm Abm Gm11

Gtr. 1

There is

Eb9 Gm11

on - ly so much oil. _____ There is

Eb9 Gm11

on - ly so much oil. _____

C9 Eb9 type2 D7#9 Gm(add9)

(cont. in notation)

Freely

Gtr. 1

C9#11

let ring -----

14 15 15 14

WHAT IS HIP



TRACK 20
Full Band



TRACK 21
Play-Along

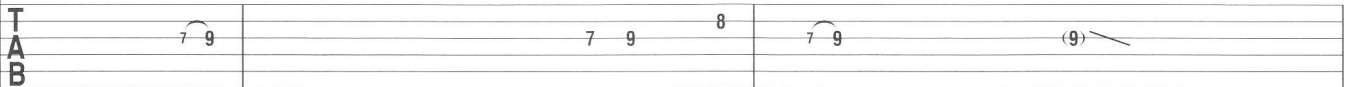
Words and Music by
Stephen Kupka, Emilio Castillo
and David Garibaldi

Intro

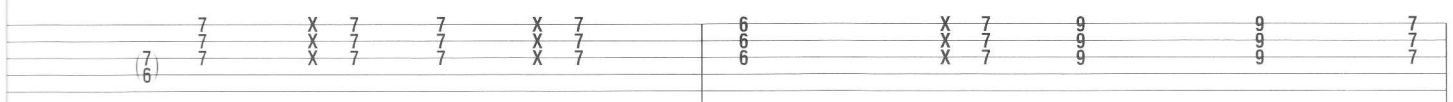
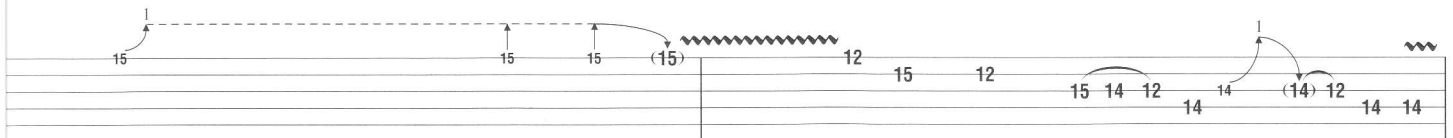
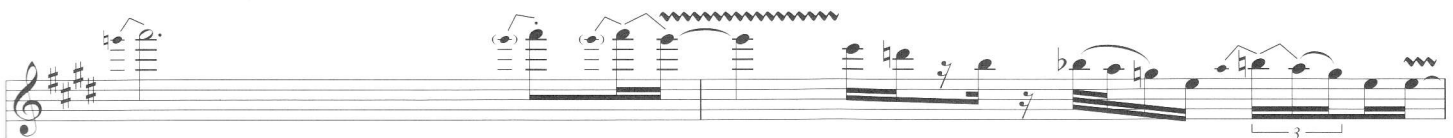
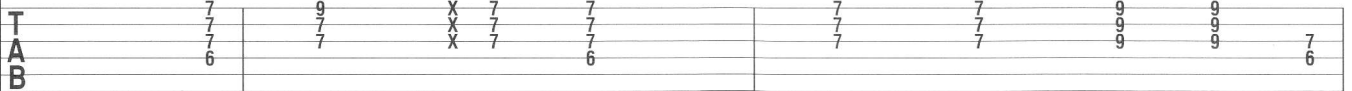
Moderate Funk ♩ = 102

Gtr. 2 (dist.)

E9



Gtr. 1 (clean)



Copyright © 1972 Stephen Kupka Songs, Arikat Music and David Garibaldi Music (ASCAP)

Copyright Renewed

All Rights Administered by Bob-A-Lew Songs

International Copyright Secured All Rights Reserved

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with a wavy line above it, indicating a tremolo effect. The piano part features a bass line with a wavy line above it, indicating a tremolo effect. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line, and the second system ends with a double bar line. The guitar part includes a capo on the 4th fret, indicated by a bracket and the number 4. The piano part includes a capo on the 4th fret, indicated by a bracket and the number 4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The guitar part includes a wavy line above the notes, indicating a tremolo effect. The piano part includes a wavy line above the notes, indicating a tremolo effect. The score is divided into two systems, each with a repeat sign at the beginning. The first system ends with a double bar line, and the second system ends with a double bar line. The guitar part includes a capo on the 4th fret, indicated by a bracket and the number 4. The piano part includes a capo on the 4th fret, indicated by a bracket and the number 4. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

E7#9 C9 B7#5

If you're real - ly hip, the pass - ing — years would show — you on a hip —

E9 F#9

— trip, may - be hip - per than hip. — But what is hip?

N.C. G9 N.C. G9

N.C. To Coda 1. N.C. G7 F#7 F7 E7

12

Gtr. 1

E9 A9 G9 A7

what it is. Oh. Hip - ness is Oh.

The first system of music includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "what it is. Oh. Hip - ness is Oh." The guitar accompaniment features chords E9, A9, G9, and A7. The fretboard diagram shows various fret numbers (7, 10, 12) and fingerings (X, 7, 10, 12, 6, 5).

E9 A9 G9 A7

what it is. Come on. Hip - ness is Well,

The second system of music includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "what it is. Come on. Hip - ness is Well,". The guitar accompaniment features chords E9, A9, G9, and A7. The fretboard diagram shows various fret numbers (7, 10, 12) and fingerings (X, 7, 10, 12, 6, 5).

E9 A9 G9 A7 B9

y'all. what it is.) Lis - ten, some-times hip - ness is what it ain't,

The third system of music includes a vocal line and a guitar accompaniment. The vocal line has lyrics: "y'all. what it is.) Lis - ten, some-times hip - ness is what it ain't,". The guitar accompaniment features chords E9, A9, G9, A7, and B9. The fretboard diagram shows various fret numbers (7, 10, 12) and fingerings (X, 7, 10, 12, 6, 5, 2, 2).

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1

C9 E9

hey.

Gtr. 2

Gtr. 1

The guitar solo section features two guitar parts. Gtr. 2 includes a melodic line with a bend (1/2) and a trill (3). Gtr. 1 includes a rhythmic accompaniment with chords C9 and E9. The fretboard diagram shows various fret numbers (2, 7, 7) and fingerings (2, 3, 7, 7).

3. So you

Gtr. 2

15 15 12 15 14 14 12 14 14 (14) 12 14 12 14 15 14 (14) 12 14 12 14

⊕ Coda

Interlude

N.C. G7 F#7 F7 E7 E7#9

Think a - bout it, y'all.

Gtr. 1

10 9 10 11 12 10 9 8 7 6

X 8 X 7 X 8 X 7

D#7#9 D#7#9 C#7#9

X 8 X 7 8 7 6 5 4 X 5 X 4 X 5 X 4

D7#9 D7#9 E7#9

X 5 X 4 5 6 7 8 8 8 8 8 8

Outro

E9 D9 D#9 E9

8 8 8 7 6 5 6 7 X X X X

Rhy. Fig. 2

D9 D#9 E9

D9 D#9 E9

End Rhy. Fig. 2

that you wear? What is hip? Ah,

D9 D#9 E9

y'all, _____ What is hip? _____ oh, I'd like _____ to know _____

The first system of music includes a vocal line with lyrics and a guitar line with chords D9, D#9, and E9. The guitar line consists of a series of chords and single notes, with a final chord of D9.

D#9 E9 D9 D#9 E9

_____ what hip is. _____ What is hip? _____ Some - bod - y tell me _____

The second system of music includes a vocal line with lyrics and a guitar line with chords D#9, E9, D9, D#9, and E9. The guitar line consists of a series of chords and single notes, with a final chord of E9.

D9 D#9 E5

_____ what hip _____ means, _____ yeah. Hey. _____ What is hip?) _____

The third system of music includes a vocal line with lyrics and a guitar line with chords D9, D#9, and E5. The guitar line consists of a series of chords and single notes, with a final chord of E5.

F#9/E G/E E7#9 D#7#9 D7#9 C#7#9

The fourth system of music includes a vocal line and a guitar line with chords F#9/E, G/E, E7#9, D#7#9, D7#9, and C#7#9. The guitar line consists of a series of chords and single notes, with a final chord of C#7#9.

Additional Lyrics

2. So you became a part of the new breed, smokin' only the best weed,
 Hangin' out on the so-called hippest set.
 Seen at all the right places, seen with just the right faces.
 You should be satisfied but still it ain't quite right. *(To Chorus)*
3. So you went and found you a guru in an effort to find you a new you,
 And maybe even managed to raise your conscious level.
 Now you're starting to find the right road; there's one thing you should know.
 What's hip today might become passé. *(To Chorus)*



TRACK 22
Full Band



TRACK 23
Play-Along

DON'T KNOCK IT

Words and Music by
Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderate Funk ♩ = 128

Gtr. 1 (clean) D7 G7 *Play 8 times* D7 G7

mf

TAB

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

D7 G7

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains two measures of music. The first measure is labeled 'D7' and the second measure is labeled 'G7'. The bottom staff is a bass staff with a key signature of one sharp (F#). It contains two measures of music, each with fret numbers and chord symbols. The first measure is labeled 'D7' and the second measure is labeled 'G7'.

Measure 1 (D7):

- Treble staff: Fourteenth fret, D5 (natural), E5 (natural), F#5, G5 (natural), A5 (natural), B5 (natural), C6 (natural), D6 (natural), E6 (natural), F#6, G6 (natural), A6 (natural), B6 (natural), C7 (natural), D7 (natural).
- Bass staff: Fret 12, D2 (natural), E2 (natural), F#2, G2 (natural), A2 (natural), B2 (natural), C3 (natural), D3 (natural), E3 (natural), F#3, G3 (natural), A3 (natural), B3 (natural), C4 (natural), D4 (natural).

Measure 2 (G7):

- Treble staff: Fourteenth fret, D5 (natural), E5 (natural), F#5, G5 (natural), A5 (natural), B5 (natural), C6 (natural), D6 (natural), E6 (natural), F#6, G6 (natural), A6 (natural), B6 (natural), C7 (natural), D7 (natural).
- Bass staff: Fret 12, D2 (natural), E2 (natural), F#2, G2 (natural), A2 (natural), B2 (natural), C3 (natural), D3 (natural), E3 (natural), F#3, G3 (natural), A3 (natural), B3 (natural), C4 (natural), D4 (natural).

D7

G7

10 10 10 9 10 10 10 10 10 10 10 10

D7

G7

12 12 10 10 9 10

12 12 10 10 10 10

D7

G7

13 13
13 13
12 12

13 13
13 13
12 12

14 14
14 14
13 13

14 14
14 14
13 13

15 15
15 15
14 14

B

E \flat 7

11 X X 11 11 X X 11 11 10 11 X X 11 11 10 11 X X 11 11 X X X 13 X 11 X X 11 X X 11 11 X X X 13 X 11 X X 11 X X X 13 X 11 X X

11 X X 11 11 X X 11 11 10 11 X X X 11 X X X X 13 X 11 X X
 11 X X 11 11 X X 11 11 10 11 X X X 11 X X X X 13 X 11 X X

11 11 11 11 11 11 11 X X 10 11 X X 11 X X X X 13 13 11 X X
 11 11 11 11 11 11 11 X X 10 11 X X 11 X X X X 13 13 11 X X

13 13 13 11 11 X 11 X X X X X X X X X 14 14 X X 14 X X
 13 13 13 11 11 X 11 X X X X X X X X X 14 14 X X 14 X X

11 X X X 11 X 11 X 10 11 X X X 11 X 11 X 11 13 13 13 X X
 11 X X X 11 X 11 X 10 11 X X X 11 X 11 X 11 13 13 13 X X

11 X X 11 11 X X 11 11 10 11 X X X 11 11 X X 11 13 13
 11 X X 11 11 X X 11 11 10 11 X X X 11 11 X X 11 13 13

11 X X X 11 X X 11 X 10 11 11 X 11 X X X X 13 13 11 X X 13 13 X 11
 11 X X X 11 X X 11 X 10 11 11 X 11 X X X X 13 13 11 X X 13 13 X 11

11 11 11 11 X 11 X X 11 X X 11 X X 11 X X 11 X X 11 X X 13 X X 11

9 10 11 X 11 9 10 11 9 10 11 X 9 10 11 9 10 11 9 10 11 X 11 9 10 11 9 10 11 X X X X X X X X

9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X X X 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X X X X

9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 9 10 11 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11 X 9 10 11

X 11 11 X X X X X 11 11 X X X X X X X X X 11 11 X X X X X X 11 11 X X 11 11 X X 11 11

14 11 X 14 X 14 X 14 13 13 14 11 X 14 X X X X X X 5 6 X X X X

First system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

14 X 14 X 14 X 14 13 14 | 13 X X X X X X X 5 6 X X 5 6 X X

Second system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

14 X 14 X 14 X 14 14 13 | 14 X X 14 6 5 6

Third system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

6 6 6 8 6 8 X 9 9 9

Fourth system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

7 X X 7 X X 7 X X 7 X X 7 6 | 7 X 6 6 6

Fifth system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

7 X X 7 X X 7 X X 7 X X 7 6 | 7 6 X 8 7 6 5

Sixth system of musical notation. The staff contains a sequence of chords and notes, including a final double bar line. Below the staff is a line of numbers and 'X' marks, likely indicating fret positions or fingerings.

7 X X 7 X X 7 X X 7 X X 7 6 | 7 X X 8 X X X X 8 X X X X

F-FUNK



TRACK 24
Full Band



TRACK 25
Play-Along

Words and Music by
Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderately ♩ = 112

F7

(Drums)

4

Gtr. 1 (clean)

mf

First system of music for section A, featuring a guitar line and a drum line with fret numbers (8, 7, 6, 7, 6, 7, 8, 8) and a T/B (Tenor/Bass) line.

Second system of music for section A, continuing the guitar and drum lines with fret numbers (8, 7, 6, 7, 6, 7, 8, 8) and a T/B line.

B

F7

3rd time, Gtr. 1: w/ Rhy. Fill 2

F7sus4

First system of music for section B, featuring a guitar line and a drum line with fret numbers (8, 7, 6, 7, 6, 7, 8, 8) and a T/B line.

Second system of music for section B, featuring a guitar line and a drum line with fret numbers (8, 7, 6, 7, 6, 7, 8, 8) and a T/B line.

Rhy. Fill 1

Gtr. 1

Diagram for Rhythmic Fill 1, showing a guitar line and a drum line with fret numbers (10, 11, 11, 10, 13, 12, 12).

Rhy. Fill 2

Gtr. 1

Diagram for Rhythmic Fill 2, showing a guitar line and a drum line with fret numbers (8, 7, 6, 7, 8, 5, 6).

7/8 8 7 6 7 X X X 8 8 X X X 8 7 6 7 X X 8 7

1.

X X X 8 7 6 7 X X X X X 8 X X 7 7 8 8 8

E9 F9

2.

X X X 8 7 6 7 X X X 8 X X X 8 7 6 7 8 8 8 8

F9sus4

3.

F9

X X X 8 7 X X X X X 8 X 8 7 8 X 5

4.

E♭/F Fadd9 F9sus4

X X X 8 7 6 7 X X X 8 10 10 10 10 8 11 11 X X

C

F7

7 8 X X X 11 8 11 10 8 7 X X X X 8 7 X X 11 8 11 10 7 6

X X X X X 11 8 11 10 8 7 X X 8 X X X 11 8 11 13 13 13 13 13

7 6 8 7 X 11 8 11 10 8 7 8 7 X X X 11 8 11 10 8 7 6

F13 F7sus4

8 7 X X X 11 8 11 10 8 10 10 10 10 11 11 X X X X X X

D

F7

13 13 13 X X 13 13 13 12 13 13 13 12 13 13 13

F7sus4

13 13 13 13 13 13 13 13

F7

13 13 13 13 13 13 13 13

F13 F7sus4

13 13 13 13 13 13 13 13

E

F7#9

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7

Begin fade

The musical score for 'Begin fade' is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a series of chords, some marked with 'x' and others with a dot. The first measure contains a B-flat chord with an 'x'. The second measure contains a B-flat chord with a dot. The third measure contains a B-flat chord with an 'x'. The fourth measure contains a B-flat chord with a dot. The fifth measure contains a B-flat chord with an 'x'. The sixth measure contains a B-flat chord with a dot. The seventh measure contains a B-flat chord with an 'x'. The eighth measure contains a B-flat chord with a dot. The ninth measure contains a B-flat chord with an 'x'. The tenth measure contains a B-flat chord with a dot. The eleventh measure contains a B-flat chord with an 'x'. The twelfth measure contains a B-flat chord with a dot. The thirteenth measure contains a B-flat chord with an 'x'. The fourteenth measure contains a B-flat chord with a dot. The fifteenth measure contains a B-flat chord with an 'x'. The sixteenth measure contains a B-flat chord with a dot. The seventeenth measure contains a B-flat chord with an 'x'. The eighteenth measure contains a B-flat chord with a dot. The nineteenth measure contains a B-flat chord with an 'x'. The twentieth measure contains a B-flat chord with a dot. The score ends with a double bar line.

8 8 10 10

X X X 8 7 8 X X X X X 8 7 8 7 8 X X 8 7 6

The musical notation shows a sequence of eighth notes and rests on a single staff. The notes are G₄, A₄, B₄, C₅, D₅, E₅, F₅, and G₅. The fretboard diagram below indicates fingerings: index (1), middle (2), ring (3), and pinky (4) fingers.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in a simplified notation style, using 'X' for chords and numbers for frets. The piece concludes with a 'Fade out' instruction.

FREE FALLIN' FUNK



TRACK 26
Full Band



TRACK 27
Play-Along

Words and Music by
Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

6th time, Gtr. 1: w/ Rhy. Fill 1
10th time, Gtr. 1: w/ Rhy. Fill 2

Gtr. 1 (clean)

Dm13

mf

TAB

7 6 5 | X 7 X | 5 7 5 5 | 7 5 X X 5 4 | 13 12 11

Gtr. 2 (clean)

mf

w/ wah-wah as filter

TAB

3 | 3 5 3 | X 3 5 3 5 | 3 0 2 0

B

Dm13 N.C.

Gtr. 1 tacet

Play 10 times

7 6 5 | X X 5 7 5 5 | 7 5 4 5 7 5 7 5 8 | 7 6 5

5 | 3 5 3 | 2 3 5 X 1 | 5

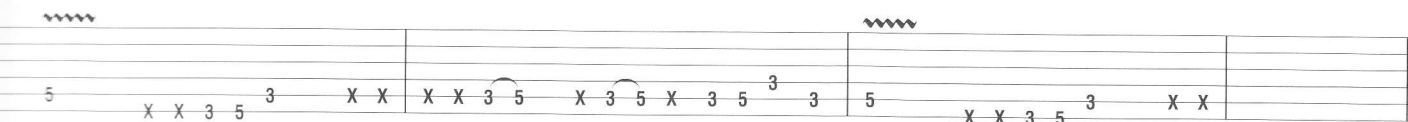
3

Gtr. 1 Rhy. Fill 1

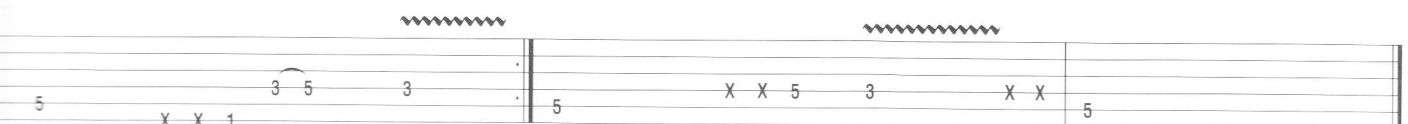
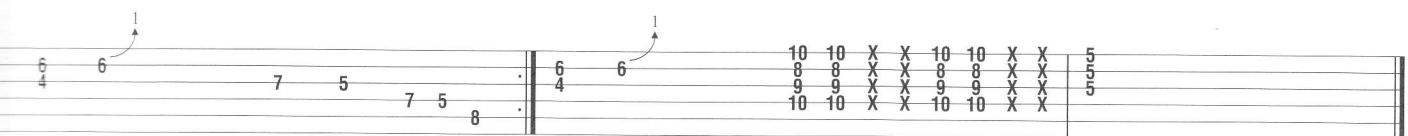
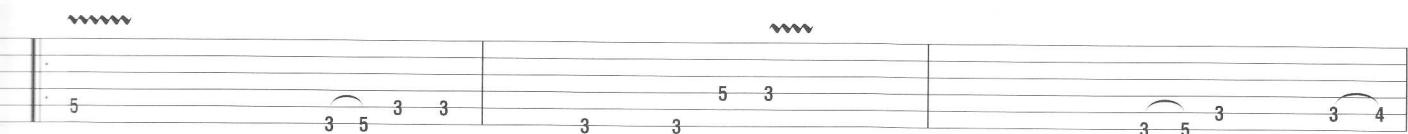
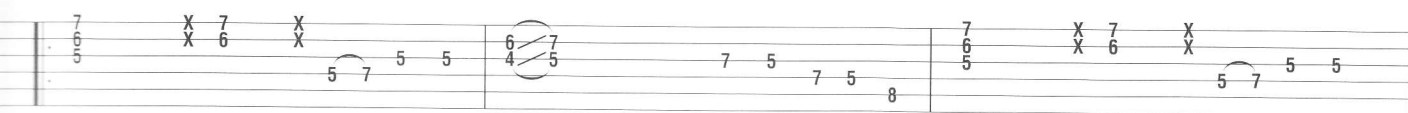
7 5 | 10 10 10 10 | 8 8 8 8 | 9 9 9 9 | 10 10 10 10

Gtr. 1 Rhy. Fill 2

7 5 | X 13 14 17 | X 13 14 17 | X 13 14 17



C





TRACK 28
Full Band



TRACK 29
Play-Along

HIP-E-JAM

Words and Music by
Francis Prestia, Jeff Tamelier,
David Garibaldi and Roger Smith

A

Moderately ♩ = 116

Gtr. 1 (clean)

E7

mf w/ wah-wah as filter

1.

2.

P.M. - -

B

D9 D#9 E9
E7

wah-wah off w/ chorus P.M. P.M.

6 7 7 7
0 0 7 7

7 9 7 9 0 2
5 6 7 2/4

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a repeat sign and ending with a double bar line. Below the staff, there are three 'P.M.' (Pedal Mark) indicators, each followed by a dashed line and a vertical bar line. The second system consists of two staves. The top staff contains a sequence of notes and rests, with a 'P.M.' indicator at the end. The bottom staff contains a sequence of numbers (7, 5, 6, 7, 5, 2/4, 2, 0, 7) and a 'P.M.' indicator at the end. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The score includes a repeat sign after the first measure of the second system. Below the staff, there are two lines of fingerings: the first line shows '5 6 7' under the first three notes, and the second line shows 'X X X 7' under the first three notes, with '7' and '9' under the fourth and fifth notes respectively. The score concludes with a double bar line and a final '7' under the last note.

Play 4 times

P.M. -----

5 6 7 X 9 7 7 X X X 9 X X 7 X X X 7 9 7 7

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence.

E7

P.M. -----

D9 D#9 E9

P.M. -----

D9 D#9 E9

P.M. -----

1.
D9 D#9 E9

P.M. -----

2.
D9 D#9 E9

P.M. -----

3.
D9 D#9 E9

P.M. -----

Begin fade

D9 D#9 E9

P.M. -----

5 6 7 5 4

X X X 5 6 7 X X X 7 9 7

5 6 7

7 8 7

6 7 10 12 8 X 9

9 11 9 11 7 X 9

7 7 7 11 7 X 9

The Rose Tree

P.M. 7

7 5 6 7 5 5 4 4

D9 D#9 E9

P.M. -----

The sound of silence

Fade out

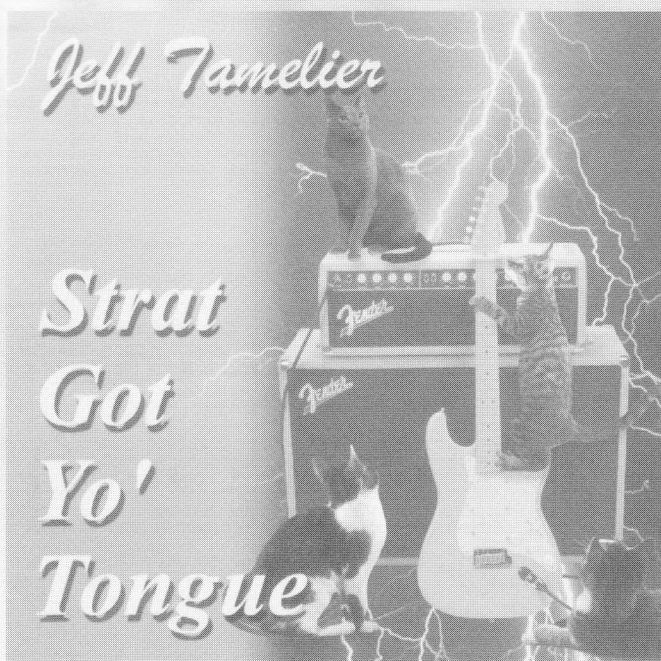


JEFF TAMELIER

In 1996, after touring for five years with '80s rock icon Starship (Jefferson Starship), Jeff Tamelier fulfilled a lifelong dream by joining the world-renowned soul band Tower of Power. Since then, Tamelier has toured the world six times with TOP, conducted workshops and massive clinics, and starred in the Hot Licks instructional video *Funk Guitar*. He has recorded four albums with Tower of Power, as well as his own solo effort, the critically acclaimed *Strat Got Yo' Tongue*.

When off the road, Tamelier is a prominent producer and studio musician in the San Francisco Bay area. He lives in Antioch, CA, with his wife, Debi, and his children, Jesse, Justin, and Samantha.

For more information, please visit www.bumpcity.com (click on "Updates," then on "Band Members," then on "Jeff Tamelier").



LEARN **Funk Guitar**

WITH **TOWER OF POWER'S**
JEFF TAMELIER

Featuring the performances of

Tower of Power members:

Larry Braggs, vocals

Dave Garibaldi, drums

Rocco Prestia, bass

Roger Smith, keyboards

Jeff Tamelier, guitar

Not only will you learn classic funk guitar techniques, but you can also sit in with members of Tower of Power, playing four fan favorites and four new grooves created just for this book!

CREDIT
DOWN TO THE NIGHTCLUB
THERE'S ONLY SO MUCH OIL IN THE GROUND
WHAT IS HIP?
DON'T KNOCK IT
F-FUNK
FREE FALLIN' FUNK
HIP-E-JAM

U.S. \$19.95



0 73999 47625 5

02500561



**CHERRY LANE
MUSIC COMPANY**

6 East 32nd Street, New York, NY 10016

Quality in Printed Music



EXCLUSIVELY DISTRIBUTED BY

**HAL•LEONARD®
CORPORATION**

€ 31.00

ISBN 1-57560-612-7



BLI
PAUL BEUSCHER
DISTRIBUTION
07022545